3: Hankovin 3-4, 5 (1904) 1907 SV3 Hald SV3
Mörkbild

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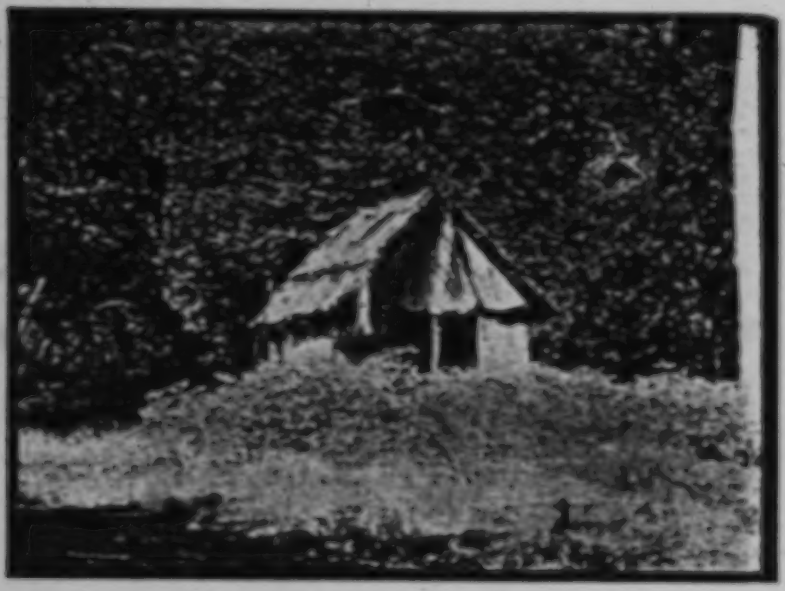

ABOVE, *A country dwelling.*
BELOW, *A combine at work.*

[facing P. 11]

Ls Herskovits E-4,8 (1934) 1937 SV3 Hait SV3

[History of Haiti in 19th-18th Centuries—
The Haitian white Population]

175 105 563 567 342 merous contemporary accounts, and most present-day works, give both texts and illustrations which make the economy of the plantation clear.[49] Though many stories of the magnificence of plantation life are found in current works, writers of the period seem to agree that but little attention was paid to convenience. Inventories of the contents of houses show that furnishings were at a minimum; a few chairs and small tables in the sitting- and reception-rooms, beds and minor accessories in the way of furniture in the bedrooms, dining-room tables and chairs and a cabinet for dishes. These pieces were usually built in the colony and made of native hard woods; substantial, they were essentially plain. As Baron Wimpffen remarked, "Taste, Sir, is still Creolian at Saint Domingo; and, unfortunately, the Creolian is not the right taste. — it smells too much of the *Boucan*."[50]

175 105 567 563 342 The table set was not distinguished. Meat, though the most important dish at the principal meals, was poor, but, on the other hand, fish, game, and wild fowl were excellent, and the best of French wines were available.[51] Whatever the fare, however, it was served in the grand manner, often on plate rather than chinaware, and by the many liveried house-servants which every great establishment could boast. An account of the mode of service has been preserved in the reminiscences of one who, writing some years later of a repast served him in 1787, says: "There were many more of these domestics of both sexes than there were diners. I could but admire their attention to the smallest details of the service, the whiteness of their clothing, and the beautiful kerchiefs in the Créole manner elegantly arranged about the heads of the women. . . . But all of them moved about on bare feet; this was the distinctive sign of slavery."[52]

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175 181 105 77 563 As portrayed in contemporary works, Haitian white life is seen to have been lived entirely in terms of material goods and of display. Just as there was little intellectual life, so religion was but a matter of form. One M. de Larnage, writing from

3: Bombaywala 3-4, 5 (1934) 2837 593 Hall 593
Mombalab

ABOVE, *Preparing the food for a combine feast.*
BELOW, *Drums marking the beat for the hoes.*

[facing P. 72]

1: Handbooks B-4,5 (1934) 1937 SV3 Haiti SV3
Schwinlab

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above, One of the workers at a combine.
below, A Haitian cornfield.

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[facing p. 93]

J. Haitienne I-4, 5 (1934) 1937 SV3 Haiti SV3
Mirebalais

ABOVE, *An action de grâce preceding a vodun service, when prayers of the Church are read by the petit' savanne.*

BELOW, *As the vodun priest takes over, he twirls a member of the family to bring on possession.*

[facing P. 160]

L: Hurston E-4, 5 (1504) 1937 SV3 Haiti SV3
Miscellaneous

ABOVE, *The possessed woman offering a candle and pouring sanctified water before the altar.*

BELOW, *The vodun priest exhorting the possessed woman.*

[facing P.161]

L: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
Mirebalais

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men and women exchange gossip and sit about, joining in the songs or merely observing the proceedings; while the young people form part of the singing, dancing circle that revolves almost without pause about the central post of the *tonnelle*, the shelter where the festivities are held.

796 To speak of discipline in connection with these dances is to evoke new and astonishing images for readers familiar with the more popular literature on Haiti. It is admittedly true that as one first witnesses a vodun dance, one's reaction is that this is a performance governed solely by the dictates of individual possession. These ceremonies are usually held at night, deep in the bush, lighted only by a small, smoking oil lamp and by the candles fastened to the pegs of the drums, while the participants dress in anything but their best clothing, and in their belts the men carry the machetes always worn by the Haitian peasant. Add to this the effect of the unceasing rhythms of the drumming, the blanket of sound from the unison singing of the participants, the violence of the possessions, and it is not strange that the untrained observer tends to assess what he sees in almost any terms but those of the underlying discipline that defines all activity in the worship of the gods. A release of psychic tension is undoubtedly afforded those who become possessed, and this is also experienced to a lesser degree by all those in attendance. Nevertheless, it must be emphasized, despite so much that has been written to the contrary, that this form of worship of the *loa* is neither unrestrained hysteria nor drunken orgiastic satisfaction of the sex drive. The behavior of the participants, in terms of the accepted patterns of European and American religious decorum, often seems uncouth, vigorous, violent, and even dangerous, when it is merely the expression of a different tradition. And as for the orgiastic aspects of these rites, Haitians have ample opportunity to satisfy their sexual impulses elsewhere, without making this a basic and constant element in the worship of their gods.

796 *Vodun* dances, in Mirebalais as elsewhere, take place on

1: Handbooks E-4,5 (1934) 1937 SV3 Haiti SV3
Microfiche

AT A VODUN DANCE

ABOVE, *The dancers crowding about the central post of the shelter.*
BELOW, *Drums and drummers.*

[facing p. 193]

2: Handwritten 8-4, 6 (1936) 1937 [illegible] RVB
Mitchelab

ABOVE, *At a vodun dance: these possessed whirling about the central post.*
BELOW, *Making the vodun drum: decorating the sign of the cross with lighted candles over the unbreaded bodies.*

[facing P. 244]

ABOVE, *Making the vodun drum: stretching the cow-hide heads.*
BELOW, *Consecrating the drums: they must be "dressed," like anyone who is baptized.*

[facing p. 245]

European straight chair, and if peasants often sleep on mats laid on the ground in African fashion, this is only because their resources do not permit them the luxury of beds. The accessory field-house is called an *ajoupa*, a designation which represents one of the few recognizable contributions of the aboriginal inhabitants of the island to its present-day culture, since, according to Charlevoix,[5] it was first applied to the huts of the buccaneers, called by them *aioupes*, a name taken over from the Spaniards, who themselves had adapted it from the native Indian term.

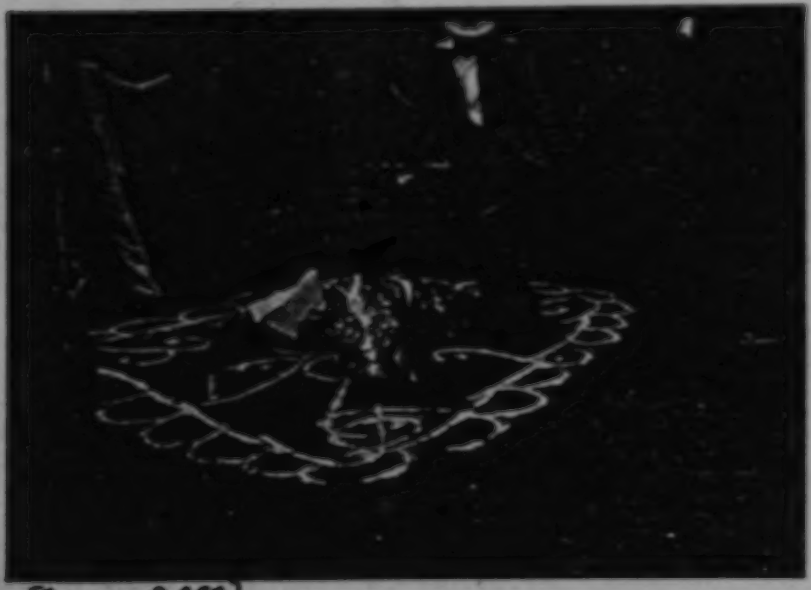
Clothing is also of European style. The men, who wear shirt and trousers, long ago discarded the West African loincloth and the covering great-cloth worn toga-fashion, while the hats they wear are of course equally of European type. The absence of shoes, though characteristic of Africa, is not necessarily of significance, for shoes are not only an accepted article of dress, but are symbols of worldliness, and when lacking from the costume, indicate only an inability to purchase them. The dress of women is no less European, though only the old women continue the fashions of the days of St. John, who reported that "the females generally keep to a long white chemise, covered over with a blue cotton dress that reaches to their bare feet, and is drawn in around the waist."[6] As in his time, white is favored for days of festivity, and the head-kerchief is also seen, even if it is less omnipresent than in his day. The younger women who count themselves sophisticated scorn the kerchiefs and wear hats, but elderly women wind white kerchiefs about their heads in the West African manner. The invariable mark of the *mambu*, in addition to her jeweled fingers, is the white kerchief with a very large straw hat worn over it.

One special form of dress that represents a complex merging of European and African secular and religious customs is the *robe de pénitence*. For men this takes the form of a multicolored shirt, for women a dress whose colors are dictated by

J. Haitian S-4, 5 (1934) 1937 SV3 Haiti SV3 Mitchell

ABOVE, *Consecrating the drums: the "godfathers" and "godmothers" standing by with lighted candles as prayers of the Church are recited.*

BELOW, *The voduu priest employing African rites to complete the consecration of the drums.*



[Facing P. 282]

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AT SAUT DEAU

ABOVE, Large crowds of worshippers drawn by this life of the Church.
BELOW, Procession coming on as a vodun deity "mounts the head" of a devotee who, climbing a tree, exhorts those gathered to hear him.

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[facing P. 283]

fires in their houses at night to keep out the damp cold that sweeps through the passes. And a man on the trail before dawn may wear a blanket over his head and carry a glowing ember with him for warmth.

On the south coast there are sometimes hurricanes and tidal waves, and many a small fishing boat and grass-covered house has been washed away in these storms. But the great mountains of the southern range deflect the winds, so that to the north their full fury is never known.

In the great Bay of Gonaïves the fishing boats sail out at night with the friendly winds that carry them to the fishing grounds of the island of La Gonave, and they return to the shore with their catches in the morning, or in the afternoon with the setting sun. The sailing boats from the tiny fishing village called Ville Matelot each day pass the deserted islet named Isle à Cabrit, where four Indian camps once stood. Today Isle à Cabrit is only a waterless, denuded place, a hunting ground for Carib and Arawak pottery and carved stone images.

In the frontier lakes of the Cul-de-Sac Plain there are wild ducks and alligators. Here the villagers fish with nets from rafts and dugout canoes. Now and then an iguana is seen, but there is little other game, because the edible wildlife of the country was long ago eaten by hungry people.

For the things that grow wild the Haitian is grateful—the avocado, the mango, the cashew, and the cotton which once planted produces again and again each year. He is grateful for the coconut palms, the calabash tree, the gourd vines, and the medicinal herbs that grow on every side. But the gifts of nature are not prolific. Most of the great stands of timber—lignum vitæ, mahogany, dyewood and pine—have been cut away. Once fertile garden spots have dried up, and the soil that produces the yams, the pumpkins, the kaffir, and the rice is tired.

But the Haitian himself is not tired. He has suffered from malaria, yaws, and chronic hunger; yet out of the great old mountains of Haiti he has fashioned a way of life and a nation.

The Haitian of today was created out of the fabric of three continents—Africa, America, and Europe. He was shaped out of the plains and hills of Nigeria, Dahomey, and the Congo; the summers and winters of Europe; and the mountains and mountain mists of Haiti itself. He is the synthesis of the folk beliefs of the French and Spanish peasants, the Yoruba and the Arada of West Africa, and perhaps of the Carib Indians with whom he had close contact during his first days in the New World. He has brought into affinity the religious practices of Africa and the beliefs of the Church of Rome. He is outwardly simple and poor, but inwardly he is a complicated and rich man. He is rich in music, in the capacity for spiritual expression, in tradition, in folklore, and in memories. He has been able

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P 112-BB]
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39. *A wedding scene near Plaisance.*

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40. *Saturday night bombecha.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

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3. Country people carrying produce to market. The highways of Haiti's economic life are the mountain trails and the unpaved roads over which the produce of countless small gardens is carried in bundles and baskets.

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[B112-C]

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112-CC]

42. *Vodoun drummers, northern Haiti. The drums are characteristic of that region. The boy at left, although only twelve or thirteen years old, is an accomplished drummer.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P.112-D]

4. *A peasant of the Montagnes Noires region, southern Haiti.*

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H: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

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[P. 112-E]

5 and 6. *Cane workers near Croix-des-Bouquets. Only on the large company plantations are oxen and carts used.*

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2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P-112-F]

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7. *A small combite, northern Haiti.*

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8. *Combite, southern Haiti. Vaccine players at the right; flag of the société at the left.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P. 112-G]

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9. *Calling the coumbite: signaling on a conch-shell trumpet.*

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10. *A women's coumbite weeding a cornfield near the town of Plaisance.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P.112-H]

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11 and 12. *Market day. On each woman's head is the agricultural produce she will sell in the village or city market. When she returns she will carry a lighter load of things she has purchased, and tied in her handkerchief will be a few small coins.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P. 112 - I]

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[314]

13. Donkey with a load of charcoal. Where the terrain is not too rugged, donkeys or small horses do some of the carrying. The making of charcoal has helped to denude the mountains of their forests.

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112-J]

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15. *Pulverizing grain into meal. The mortar and pestle are standard kitchen fixtures.*

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14. *Fishermen of Ville des Matelots, on the Bay of Gonaives.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P.112-K]

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16. *Man with a machete making a wari board. The machete is used for cutting trees, trimming brush, weeding gardens, fashioning wooden objects such as drums and mortars, and many other purposes.*

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17. *Winnowing grain with a woven tray.*

2: Courlander .B-5 (1937-1955) 1960 SV3 Haiti SV3 [P-112-L]

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18. Young Haitians in school. After a century and a half of independence, education remains one of Haiti's most acute problems. Only a small percentage of the country's children are in schools.

J: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112 - M M]
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[535]

69. *Rara dancing near Gonaives. Vaccine players are at the left.*

70. *A Rara group near Port-au-Prince. At the left are the baka drum and a tymbale. One of the four vaccines, center, is made of metal. Behind the musicians are the soldat's flag and a lampion.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112-P]
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24. *A houngan of a small cult center in northern Haiti.*

25. *A prêt' savane. This lay cleric reads the scriptures at appropriate times in the Vodoun rituals.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P. 112-Q]

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26. Service for the loa Agaué in a boat at sea. In the center, two houngi hold the vessel's flags. Between them and the houngan is the bedecked barque d'Agaué, a replikje miniature vessel which will be set adrift. An organ and a drum are at the lower right.

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P.112-R]

27. Saluting the loa. In the center, with sword, is the laplace, flanked by two hounsi carrying sequin-studded flags. In the background, left, is the houngan with his asson.

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112-RR]

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77. *Playing Théatre.*

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78. *Playing Balanced Yoyo.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[? 112-5]

58. A yam harvest festival. The men are carrying the yams into the peristyle of the houmfor to be cut up and shared with the family ancestors and the lwa...

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[P.112-SS]

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79 and 8a. *Playing the tambour maringouin, or mosquito drum. Beneath the earth bow is a portable variant. The player plucks the string with one hand and with the other varies the pitch by pressure on the end of the bow.*

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8c. *A miniature brass casting, an Ashanti gold weight, in the form of a spring snare used for catching small game. The device can be recognized as an antecedent of the Haitian portable mosquito drum.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P 112-T]
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29. *The* bain de Noël, *or Christmas bath. The men are pulverizing leaves in the mortar, to the accompaniment of singing by the houngi and drumming. Later, a "lotion" will be made of the powdered leaves, and all will share it.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P 112-TT]

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9a. *Playing the shumbas, or bamboo stampers.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

[P. 112-V]

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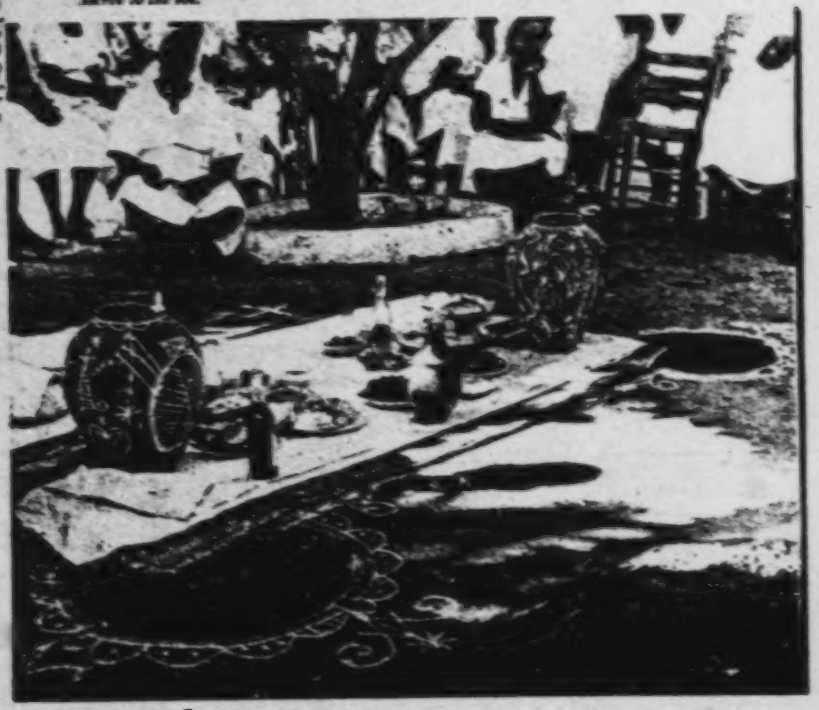
31. *An Ibo service in the Cul-de-Sac Plain. Laid out on the mat is a feast for the Ibo lua. The houngan ritually feeds the deities by placing food in the holes at each end of the mat. Designs on the pots are the symbolic patterns found generally in vévés. The tree in the background, surrounded by a low curbing, is sacred to the lua.*



2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112-Y]

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35. *A houngi in the first stage of possession by a loa.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

535 The Pétro dance is similar in many respects to other serious cult dances, but it is primarily a complicated and sometimes agitated foot dance. The second of the two drums beats "rest-two-three." On "two" the right foot pushes forward in a thrusting, sliding motion, and on "three" the left moves outward and the right moves in. The position is held on the "rest," though there is no visible pause, because of the speed of the dance. Shoulder movement is only of secondary importance in the Pétro, though the arms are constantly moving gracefuly to balance the foot movements. Women sometimes use a typical Congo pose, with the left hand on the hip and the right hand held poised in the air.

The Jenvalo, the supplication dance of the Dahomey rites, is quite different in both spirit and technique. The dancers, usually older rather than younger people, move in a generally counterclockwise direction around the sacred center post of the dance court. They dance with gracefully bent backs, their hands touching their knees. The shoulders and the upper part of the body move forward and back in a gentle, graceful, undulating movement. The dancers pirouette lightly from time to time, the women holding their long skirts out to the side to make a restrained *laillé*. They sometimes pause to perform a brief cross step with other dancers, but there is no pairing off. They are dancing as individuals—or, more accurately, as a group. There is occasional improvising, inventing, and performing of difficult maneuvers; but the individual dancer moves always with the others in a slowly revolving amorphous circle around the center post. The graceful bending and undulating of the upper body give even to strangers an impression of respectful supplication.

Near the town of Jérémie in southern Haiti some years ago I saw a performance of the Mousondi "battle-dance," an activity of the Congo • [291] "nation." The dance was performed by six men, several of them stripped to the waist, the others wearing the traditional blue denim peasant jackets. The leader of the dancers was a bearded man about fifty years [301] old, lean and athletic. On his legs he wore anklets made of seed pods and [534] beer-bottle caps which rattled rhythmically as he moved. On a string around his neck he wore a wooden whistle, which he blew from time to time to accent the beat of the drums and to give signals.

[533] The dancing took place around a bonfire. The music was provided by three musicians, two playing Congo drums and the third beating hardwood sticks against a board. Each of the dancers carried a stick about thirty inches long. They moved first clockwise, then counterclockwise, then half of them moved in one direction and half in the other, weaving in and out, holding their sticks like sabers. On a signal given by the

3: Leyburn Z-4, 5 (no date) 1966
SV3 Haiti SV3

any usual measure. But Haitians do produce by traditional craft methods a surprisingly large number of the articles they need for daily life. In the countryside it is possible to see many persons engaged, mostly on a part-time basis, in craft activities and home industry that have their roots in the prerevolutionary era. Leatherworkers operating small, crude tanneries still flourish. Charcoal-burners, and operators of small lime kilns that produce building material, are found in every village. Smiths make and repair simple tools, working with forges of archaic design. Combs are made from cows' horns and tortoiseshell, buttons from bone; carrying-bags, fish traps, and a wide variety of baskets from withes, bamboo strips, and grasses; wooden bowls, mortars and pestles, tool handles and spoons from local woods; dippers, pots, and candelabra from tin cans; and sandals from tires and inner tubes. Sawyers cut and dress timber; cabinetmakers still manufacture simple furniture of traditional design from the fast-disappearing tropical woods; many women, working either with the simplest sorts of sewing machines or by hand, make clothing for use and for sale. Along the coasts there are dugout-makers, shipbuilders, and sail- and seine-makers. Simple mattresses, fabricated from local grasses, are sold in every large marketplace, as are crude ceramic wares made by local potters. At the start of the twentieth century, Italian immigrants brought a sturdy tradition of cobbling to Haiti, which has been destroyed only recently by the flood of American imported shoes with their attached prestige, until recently, *vitièlo* was a colloquial term for shoe, coming from the name of the most famous of those Italian cobblers.

One of the striking features of Haiti's craft traditions is its relative stability since the revolution. It was under slavery that Haitians first became "westernized," learning what were then standard French craft practices, adjusted to local colonial conditions, probably with some modifying features coming from the African past. It was before the revolution that the Haitian people learned and stabilized their consumer tastes, agricultural and craft standards, and work procedures. Such preferences and standards were worked out primarily in terms of the demands of the plantation regime itself; but even the most repressive social system leaves some opportunity for acculturation. Today's sugar-making shops and rural rum distilleries employ techniques centuries old and little modified over time. Housebuilding and woodworking techniques in the countryside are substantially

One of Christophe's rules was that no cultivator attached to

a plantation—and every ordinary country person was so attached —might leave the estate without permission from a military officer.[10] Two of the common folkways of Haitian peasant life since his time have been immobility and general acceptance of orders from the military. Both characteristics had been fostered by slavery and by the régimes of Toussaint and Dessalines, and these folkways became fixed under Christophe.

Other rules introduced by the King, however, lapsed shortly after his strong hand was removed. For example, the monarch required of the whole population that whenever they visited the capital on feast days or went to the market towns on Saturdays they be decently clad in clean clothes.[11] Since the time of Christophe, neatness of appearance has hardly been a folk characteristic, probably because of poverty rather than lack of desire to dress well. Nor did scrupulous regularity of work in the fields continue as a folkway later, when the great plantations were broken up.

Like a father the King tried to inculcate moral standards of honesty in his people. To prevent theft he had small valuables, such as watches or jewelry or purses, "planted," and if the finder did not immediately turn them over to the nearest Dahomet, punishment was meted out. Such a policy made honesty contagious. Thefts and depredation were soon almost unknown. The most tempting store of wealth could be left safely unlocked or in the open air. Christophe's achievement in this matter is eloquent testimony to his success as a paternal leader, for it is no small task to initiate moral ideas among people who for a generation have lacked them. Even today it is the proud boast of the Haitians that their people are honest.

As compared with the liberties of farmers in the United States of the same period, the Haitian agricultural workers' freedom was infinitesimally small, but by contrast with the bondage of slavery, their new status was definitely higher.

10. Christophe called his royal police force "Dahomets," after the West African kingdom, Dahomey, from which most of the men had come. They were not ordinary soldiers but especially imported and carefully selected men whose intelligence made them stand out from their fellows. Each Dahomet was given a course of training in his task as administrator before being sent out. The general consensus of foreign visitors was that these Dahomets were efficient even in small matters.

11. This rule was partly an indication of Christophe's vanity, personal and national, for he was deeply desirous of the good opinion of white visitors, especially those from England. He wanted Europeans to respect Haiti as they would respect any small state, and not to praise it merely as an example of "Negro progress."

3: Leyburn Z-4, 5 (no date) 1966
SV3 Haiti SV3

Any foray into possible psychological reasons is guesswork. It might be hazarded that the men felt they had fought for freedom and so deserved to enjoy its benefits; or that agriculture smacked of the old days of slavery and should be avoided by the superior male; or that since ambition for progress was not a Haitian characteristic, and the work of women produced enough food, there was no reason to change a routine which did very well. One cannot speak with definiteness on these matters. And it was upper-class Haitians and foreigners who adjudged peasant men lazy; slaves and "forced" laborers always appear lazy to their masters.

In modern times at least, male peasants toil strenuously, although not so continuously as their females. The preparation of the ground for planting is hard work, and is done entirely by men. Harvesting, housebuilding, marketing the coffee (one form of marketing not beneath a man's dignity)—these are men's major contributions to economic life.

People who live in isolation commonly tend to slide back in such externalities as clothes, manners, neatness of person and of dwelling, speech, and social ritual. Almost from the very beginning of Haitian history, most of the people were effectively isolated from the rest of the world, so that the superficial aspects of daily life exhibited to all visitors the spectacle of retrogression.

Christophe, who had frequent English visitors in his kingdom, forced his subjects to dress neatly. After his time no ruler made regulations for dress. The men commonly wore a pair of cotton trousers and an abbreviated shirt, while women's dress was a loose-fitting garment which might be called a Mother Hubbard. Children could, and can now, be seen up to the age of four or five without any clothes at all. The nearer the countrypeople live to towns, where the example of the élite is before them, the better their dress is likely to be.

Slave cabins on the former plantations were inhabited by the free Haitians until decay set in and the cabins fell down. They were ordinarily superseded by huts which could be constructed of withes and thatch. The British Minister during the eighteen-twenties saw a man near Plaisance building his house, "plastering the wattling, of which the walls were composed, with a mixture of mud and ashes," using his hand as a trowel.[18] Almost never did a hut have more than

18. Mackenzie, *op. cit.*, I, 150.

3: Leyburn Z-4, 5 (no date) 1966
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apparently hale and hearty, but lassitude sapping all energy. A group of doctors from the Rockefeller Foundation discovered that among 4,439 persons examined in various surveys two decades ago sixty-seven per cent showed malarial parasites in the blood. Since the American Occupation steps have been taken to control the disease and much progress has resulted: some of the towns are now practically free of it. But the battle against malaria will never be won so long as the anopheles mosquito breeds in the island; it means an endless war of constant vigilance as well as education—one which must be carried on simultaneously in the neighboring Dominican Republic.

Hookworm, like malaria, is also ordinarily quite undramatic in its symptoms. There is no specific pain, but rather a progressive inertia. Since practically every country person goes barefoot it would be miraculous if hookworm were not widespread, for sanitation is entirely lacking in peasant communities. Dr. Lhérisson reported in 1935 that twenty-six per cent of the mass of Haitian people examined up to that time had been found infested by hookworms. The final figure will probably be revised upward, for the persons most easily examined are townspeople who have better sanitation and more shoes. Only the Cul-de-Sac plain, extending east from Port-au-Prince, is free of the disease, for the larvae do not develop in salty ground. Hookworm attacks not only the barefoot, but likewise the well shod. Poor sanitation and geophagy suggest themselves as two explanations of this fact.

Like malaria, hookworm has been accepted calmly enough as one of the normal burdens of life. In slave days and for some time thereafter it was called "stomach trouble," and since it was common, was not even a case for the Vodun practitioner. It was not until 1924 that the Rockefeller Foundation through its Payne mission revealed the significance of the disease and began to establish dispensaries in country districts and undertake a campaign of sanitation. If every Haitian were to wear shoes the incidence of the disease would, of course, decidedly decrease; but the advice to wear shoes is a counsel of perfection, for large peasant families are no more able to afford this luxury than all American families are able to buy champagne and caviar. Progress has been made along the lines of hygiene and sanitation, but hookworm continues to undermine the energy of the people.

Yaws is, of the morbid triad, the most virulent and the common-